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Photo by Javier Castellanos
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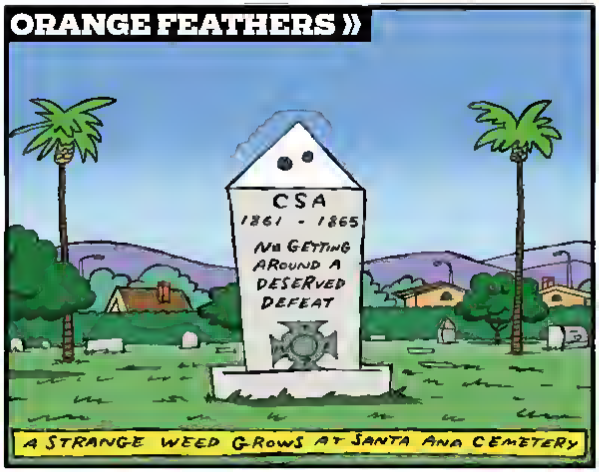

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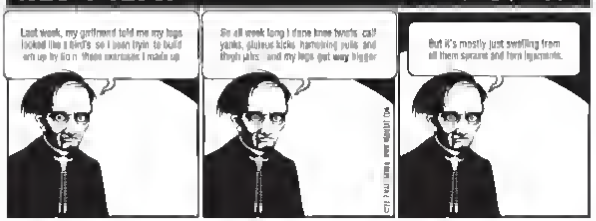
RED MEAT

colorless croquettes for chromophobes

from the secret files of Max Cannon


Last week, my girlfriend told me my legs looked like a bird's so I used Hyde to build em up by 6o n those exercises I made up
Six all week long I done knee bends, calf yanks, gluteus kicks, hamstring pulls and thigh jabs and my legs got way bigger
But it's mostly just swelling from all them sprains and torn ligaments.

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Diversity Cover-Up

Why did Huntington Beach allow a Chicano mural to get whitewashed?

BY GUISELA LATORRE

The whitewashing of *La Historia de Adentro/La Historia de Afuera* (*The History From Within/The History From Without*), a mural that Yreina Cervántez created with Alma López in Huntington Beach, made Cervántez's reality as a community artist very clear. As she related, Cervántez realized that local arts professionals did not see her work as worthy of protection. Moreover, she concluded, public images of people of color were not their priority when it came to preserving Huntington Beach's historical heritage.

The artists painted *La Historia de Adentro/La Historia de Afuera* in 1995 as part of the Huntington Beach Art Center's (HBAC) inaugural exhibition, under the directorship of Naida Osline, on a wall in the center's parking lot. Measuring 105 feet long and in areas up to 24 feet high, the mural reinforced Osline's and HBAC's commitment to diversity. It depicted the history of Huntington Beach through the eyes of the city's ethnic minorities, with imagery of water and waves as a unifying visual element. Its dynamic, rhythmic composition was meant to reflect the pulsating movements of sea and ocean life. As Cervántez remarked, "We looked at different cultural representations of water, and we designed the waves to connect everything [in the mural]."

Cervántez and López also used live models to fashion many of the figures in the mural, engaging in painstaking preparation before painting. They said they hoped the mural's imagery would give visibility to those communities and initiate productive dialogues across race. "We did our homework," Cervántez remarked. "We did a lot of research for that mural because it was an important topic." Live models were not mere props for the artists; they were actual residents of Orange County, including Huntington Beach, who had shaped the local history in transformative ways.

Given its distinct perspective on local history, *La Historia de Adentro/La Historia de Afuera* was poised to become a unique public monument in Huntington Beach. But a number of years after its creation, the mural was vandalized with large graffiti letters that ruined its overall composition and aesthetics. Then Kate Hoffman, the executive director of HBAC, contacted the artists with disturbing news. A new owner of the building, she said, "has notified us that he needs to paint that wall to handle some building issues. In addition, the mural was recently damaged by graffiti that cannot be removed without destroying the mural."

Even though Hoffman thanked Cervántez for "the beautiful work you did for us" and hinted at the possibility of a mural commission for the artist sometime in the future, she emphatically stated, "The owner now has the right to paint over the mural." After all, the artists had signed a contract with HBAC assuring them that the mural would remain up until 2000. Hoffman's call came in 2008.

Cervántez, nevertheless, was disturbed by the news and requested a meeting with Hoffman and the owner to discuss the possibility of restoring the mural and cleaning up the graffiti. She proposed a modest budget of $1,500 for the job. The HBAC initially seemed receptive to the idea, but attitudes changed. Upon seeing even more graffiti on the wall, the art center concluded—without consulting Cervántez or Lopez—that the mural could not be repaired and had to be removed to prevent it from becoming a "magnet for graffiti." The HBAC informed Cervantez—who later recalled their conversations with great frustration—that "the mural was up longer than it was allowed to, and that I just needed to move on and let somebody else do something with that space."

Clear that HBAC no longer supported the mural, Cervántez contacted numerous Chicana/o art scholars and community leaders to help her save it. Laura Pérez from UC Berkeley wrote an impassioned plea to HBAC stating, "To paint over a mural by Cervantez and López today is equivalent to painting over the work of Diego Rivera or David Alfaro Siqueiros, now recognized as world-class artists." Having worked with Cervántez in the past on numerous occasions, I, too, reached out to HBAC, asking it to preserve the mural on both artistic and historical grounds, likening its destruction to that of David Siqueiros' 1932 masterpiece *América Tropical* on Los Angeles's Olvera Street.

In response to our attempts to save the mural, the HBAC team argued it was powerless to prevent the mural's destruction, repeatedly underscoring that the building's new owner was under on legal obligation to keep the mural and reminding us of the expiration date in the contract the artists had signed.

That the artists had signed this agreement with HBAC and that the mural "survived" an additional eight years after the contract had expired might suggest that the work's destruction was fair and ethical. However, in my view, one must take into consideration that when Chicana/o community artists enter into contract negotiations with gallery directors, property owners and other power brokers, the agreements reached are not between individuals on equal footing. In many cases, working-class backgrounds, coupled with a lack of proper support for their work, give Chicana/o artists no leverage during such negotiations.

FUTURE STUDIO GALLERY

Although the circumstances that led to the destruction of *La Historia de Adentro/La Historia de Afuera* were complex, it is relevant to consider that this was a mural about the history of people of color painted by Chicana artists in a predominantly white area of Orange County. The mural's demise coincided with the city's centennial celebration, a time when Huntington Beach reflected on its own history and when larger narratives were beginning to incorporate the contributions of people of color.

This recognition of the city's diverse history, however, was uneven and tenuous, as the story of Cervántez and López's mural indicates. The mural received little community support during its tenure in Huntington Beach. The HBAC did not keep any records of the project. Very few local newspapers and media outlets covered the mural's presence when it was initially painted. The mural's destruction received even less press coverage, especially compared to the 2012 effacement of a McDonald's-themed mural also in Huntington Beach that was tagged with large block letters reading, "VEGAN."

It appeared that no one cared about the destruction of *La Historia de Adentro/La Historia de Afuera*. Why the indifference? Did the local community value the artistic merits and historical imagery of the mural? Did it regard the people depicted in the mural as part of its own history? Could the mural have been saved if it had received more community support from its inception? Was its challenge to Huntington Beach's predominantly white surf culture a contributing factor to its destruction? Would the mural still exist had Cervántez and López painted an image of Duke Kahanamoku on a longboard?

Including histories of people of color during a centennial celebration is one thing, but supporting a mural that showcases those histories in a more permanent and visible manner is another. It most likely was not the case that the mural was viewed as too radical and thus in need of destruction, but rather that it was not deemed sufficiently important and historically valuable to justify the funds and resources required for its protection. The "hidden histories" theme of *La Historia de Adentro/La Historia de Afuera* thus takes on added meaning with the disappearance of its historical figures who were pushed into hiding behind layers of white paint.

LETTERS@OCWEEKLY.COM

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Adapted from ¡Murales Rebeldes! L.A. Chicana/Chicano Murals Under Siege *(Angel City Press, 2017) Reprinted by permission.* '¡Murales Rebeldes!' *is the companion publication to the "¡Murales Rebeldes!" exhibition presented by the California Historical Society and LA Plaza de Cultura y Artes in Los Angeles, opening at LA Plaza on Sept. 23.*

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¡ask a mexican!»

» GUSTAVO ARELLANO

DEAR MEXICAN: How can I get my new Mexican girlfriend to calm down about Donald Trump and being deported? We safely live in a sanctuary city. I have no intention of just marrying her unless something horrible happened, but I want to help her out. She is a hard, rational human being that simply has fought into the fearmongering that Trump is instilling in her. And, while a triple orgasm might make her feel temporary relief, how can I get her to realize that we are not in a place where she is going to get deported unless she blatantly breaks a serious law?

Good Gabacho Who Gives It Good

DEAR *GABACHO*: Wow, you're a special kind of *pendejo*. A sanctuary-city status doesn't mean shit to Trump or U.S. Attorney General Jeff Sessions, who is threatening to cut federal funding to such cities. Sanctuary cities can't stop *la migra* from picking up people for no reason other than they're undocumented. And the Mexican knows of cases in which people were deported for riding their bike on the sidewalk. You aren't Mexican or undocumented, and you're obviously some deluded wimp whose *gabacho* privilege blinds him to his supposed love's serious concerns. Are you sure you didn't vote for Trump? I seriously hope your *novia* breaks up with you and finds a real *hombre* that doesn't have his head up his *culo*. Finally, triple orgasm? The only girl's buttons you push is when you press "play" on Pornhub.

DEAR MEXICAN: Over the years, I have worked with and gone to college with Mexicans who were usually Roman Catholic, Presbyterian, Latter Day Saints and other Christian religions. However, about 10 years ago, I was blessed to work with two Jewish Mexicans. What is the history of Jewish Mexican culture?

Goyim But Great

DEAR *GABACHO*: Very long story short: Jews accompanied Hernán Cortés in his conquest of Mexico—indeed, the man who built his ships was the *judío* Hernando Alonso. He was also burned at the stake in 1528 for practicing Judaism because Spanish Catholics were the ISIS of his day. Because of such terroristic ways, many Jews either hid their religion or moved to New Mexico, as far away from the Inquisition as possible. Flash-forward 500 years, and Mexico City now has a significant Jewish community, and Mexican Jews have long been accepted in the country's upper circles, with the coolest one being celebrity chef Pati Jinich. But not all is kosher: As I wrote in one of my first *columnas* back in 2004, "For instance, when a Mexican thinks someone is a slob, we call the person a *cochino marrano*—a dirty Jew. And don't believe your Spanish teacher when she pulls out the Webster's and reads that *marrano* means 'pig'—Webster's doesn't know *mierda* about Spanish etymology. *Marrano* does mean pig, but it was also the term used to ridicule Jews who hid their beliefs in order to survive the Spanish Inquisition." *¡Puro pinche pam!*

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HeyYou!

» ANONYMOUS

Loan Moan

You are the online loan company that got me the money I needed lickety-split. You even kept requesting to give me more cash over the months. (I refused.) It must have come as a shock to you when I tried to pay off the remaining $21,392.98 balance and close the high-interest account. Those ever-helpful loan representatives who had the original loan process done in half an hour? Gone. Instead, I got customer-service reps who: A) were whatever the politically correct term for retarded is these days; B) acted as if transferring a call was a foreign concept; and C) would do no more than take down my payoff request and inform me that I might be getting an email reply that my request was received. With my brand-new higher credit score, I will be sure to stay away from your company should I ever need another quick loan. Don't bother with a reply.

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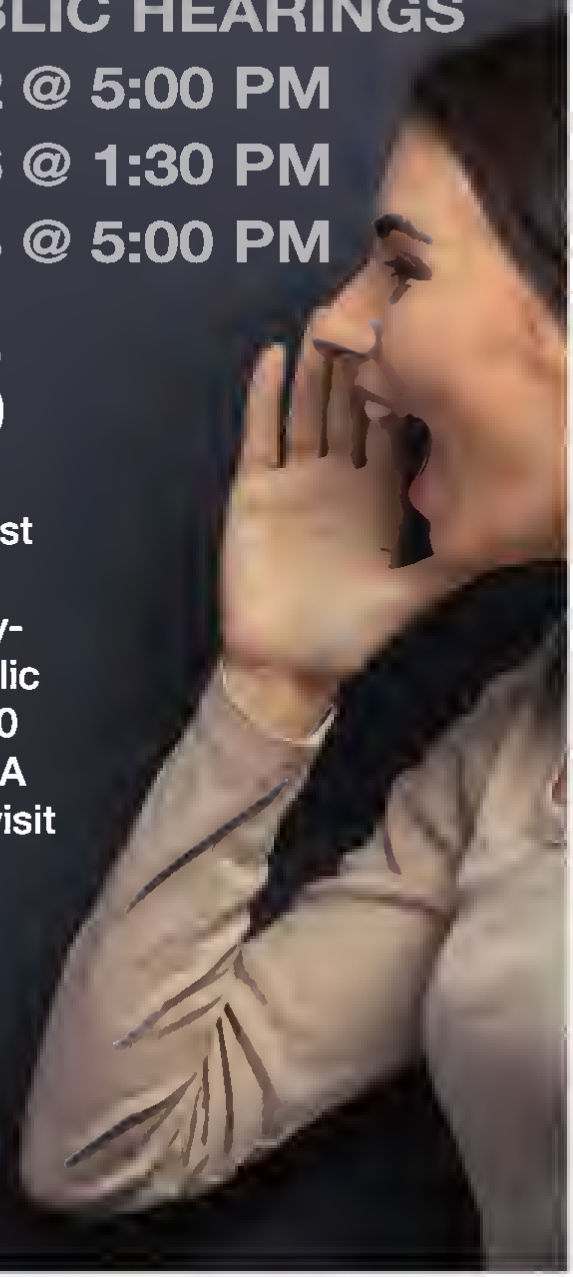

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Orange County's last farmworkers in all their hard-working glory

text and photos by Javier Castellanos

I started my immigrant photography project as a response to the negative statements made by then-presidential candidate Donald Trump about Mexicans. I was so upset to hear him make such hateful comments that I wanted to do something about it.

Both of my parents are immigrants from Mexico. I grew up working alongside many Mexican immigrants in our former family business, JC Fandango in Anaheim. Working in the hospitality industry at a young age gave me a unique perspective. They are often discriminated against, disrespected and very much underappreciated. So I started taking photos.

My original idea with this project was to send a political message without attacking anyone. I chose to take this approach to increase the reach of my message. I do believe this has worked, and I am happy to hear positive feedback from my photos and posts.

Then Charlottesville happened, followed by an anti-immigration rally in Laguna Beach. These hate groups made me realize that my project was even more important than I had first imagined.

My goal is to open some eyes. My hope is that when people see my photographs, they might be inspired to leave an extra-nice tip on their pillow for Guadalupe in housekeeping; say, "*¡Gracias!*" to Jose, who is cleaning their table or Felipe in the kitchen, making their food; or to simply smile at Graciela, who is sweeping the floors at John Wayne Airport. It's empathy—and the world could use more of it right now.

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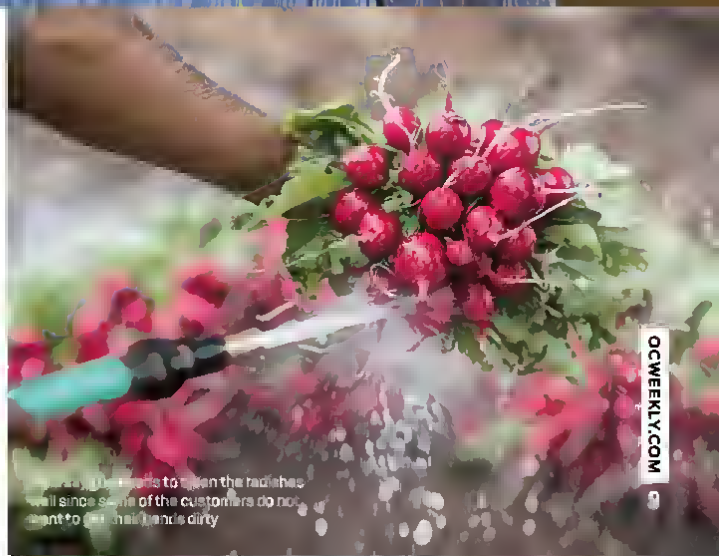
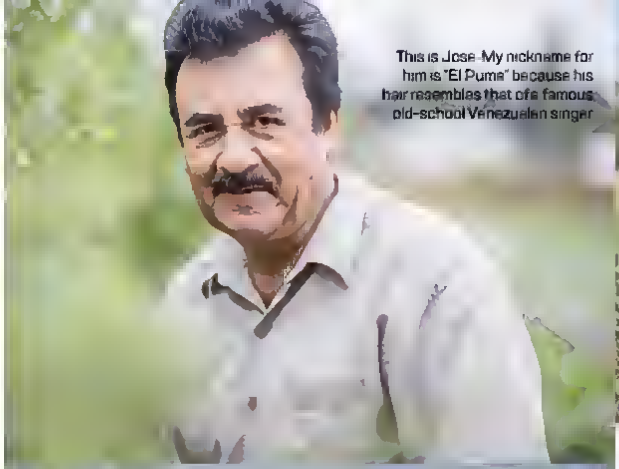
To see more of Castellanos' work, view his slideshow on ocweekly.com and follow him on Instagram. @bearinthepit.



[illegible] to clean the radishes well since some of the customers do not want to get their hands dirty.



This is Jose. My nickname for him is "El Puma" because his hair resembles that of a famous old-school Venezuelan singer.

Cesar shared his yearning to be with his family in La Puntita, Michoacán Mexico. The small town has a population of only 302 people. All of the crew except for one are from this humble place in Mexico.

As I was getting this close-up of Jose harvesting the tomatoes he was kind enough to offer me some to try. They were sweet and delicious!

Jesus harvesting the radishes at sundown. He had a cool style—the camera loves him.

Jamie has been working on the same family farm for 30-plus years. Here he is telling me some personal stories including why he is working there.

Jose Luis taking a short break to tell me a little about himself. He told me he has made multiple trips to his hometown in Michoacán to see his parents.

Jose Luis putting in the work. It was a hot day when I took this photo, and Jose Luis was nonstop—talk about work ethic!

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THURS SEPT 7 • THURSDAY NIGHT KARAOKE PARTY

FRI SEPT 8 • ORIGINAL LONG BEACH LOBSTER FESTIVAL

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WED SEPT 13 • SUNSET JAZZ AT NEWPORT

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TUE SEPT 26 • SUMMER SIGHTS SUNSET COCKTAIL CRUISE

TUE SEPT 26 • YAPPY HOUR

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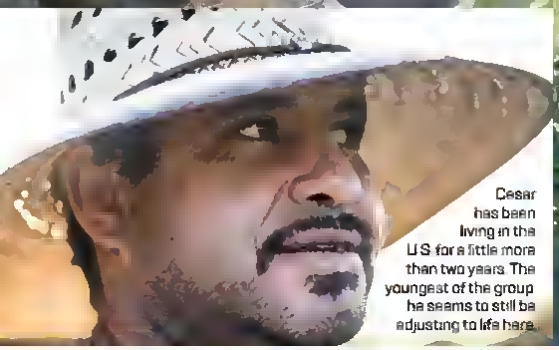
FRI SEPT 29 • OC WEEKLY DECADENCE

WED OCT 4 • IRVINE IMPROV

SoCalSingles

Raul carrying a crate of radishes to be washed before delivery to a local farmers' market. All the fruits and vegetables on the farm are organic.

Jose Luis enjoying radishes and laughing at a joke Jesus made. These guys are a tight-knit family who all live in Anaheim.



Cesar has been living in the U.S. for a little more than two years. The youngest of the group he seems to still be adjusting to life here.

Cesar and Jesus finishing up the workday in Irvine before heading home. I captured a little spotlight on a cloudy afternoon.

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fri/09/08

[COMEDY]

She Ready!

Tiffany Haddish

Comedian Tiffany Haddish broke through to mainstream recognition and acclaim with her role as Dina, the rowdiest and biggest comedic presence in this summer's hit *Girls Trip*. Haddish proved she can steal the show with her hilarious delivery and energy, which can also be found in her memorable standup specials and performances. Though she's experienced fame through film, as well as guest appearances on shows such as *Chelsea Lately* and *Def Comedy Jam*, the comedian maintains an honest, grounded quality that helps us feel so connected to her. See for yourself at the Brea Improv, where she stops on her latest comedy tour.

Tiffany Haddish at the Brea Improv, 120 S. Brea Blvd., Brea, (714) 482-0700; brea.improv.com. 7:30 & 9:45 p.m.; also Sat.-Sun. $20. —AIMEE MURILLO

MORE » ONLINE
OCWEEKLY.COM

[CONCERT]

WHERE WE'LL BE

Day N Night Fest

Now in its second year, Day N Night Fest goes to Angel Stadium in Anaheim with an all-star lineup featuring a whole lotta *lils* and *yungs*. The three-day hip-hop festival has Travis Scott dropping that "Butterfly Effect" tonight, Chance the Rapper brings that gospel verve from his *Coloring Book* mixtape Saturday night, and Kendrick "Kung Fu Kenny" Lamar closes out Sunday; Khalid, SZA, YG, Majid Jordan, Princess Nokia, Vic Mansa, Kodak Black, Earl Sweatshirt and other fresh-faced artists will bring fire to the stage in between headliners. Come be witness to another DAMN good lineup from the people at the Observatory.

Day N Night Fest at Angel Stadium, 2000 E. Gene Autry Way, Anaheim, (714) 940-2000; www.daynightfest.com. 11 a.m., also Sat.-Sun. $325-$475. —CYNTHIA REBOLLEDO

sat/09/09

[FESTIVALS]

Ship Yourself Here

Tall Ships Fest

Dana Point's Tall Ships Fest should've made it into *Arrested Development*—it's one of OC's most entrenched institutions, thanks to author, lawyer, seaman and abolitionist Richard Henry Dana. His memoir, *Two Years Before the Mast*, provides much inspiration for the festival, which sails past the less salubrious aspects of 19th-century maritime life toward a weekend of mermaids, mock combat and ale. Saturday and Sunday are the big days, starting with a brunch and culminating in a staged cannon battle open to the public—as observers and as participants! Plus, the fest offers tours and demonstrations of maritime practice aboard the various ships, including the replica of Dana's own *Pilgrim*. There are even pirate encampments—the priority destination for the saltiest of salty dogs.

Tall Ships Fest at Dana Point Harbor, 24200 Dana Point Harbor Dr., Dana Point; www.ocean-institute.org. 9 a.m., also Sun. Admission, $7-$10; events and activities, $20-$100. —CHRIS ZIEGLER

[FILM]

BODIES IN MOTION

Paul Taylor: Dancemaker

One of the biggest figures of American modern dance is Paul Taylor, considered a pioneer of the genre who sought to bring political and social relevance to the art form. Even after 60 years of serving as artistic director of his Paul Taylor Dance Co., he continues to have an edge on bringing up-and-coming, talented dancers and shaping them as forces to weigh in on important issues through the power of dance. Filmmaker Matthew Diamond pays tribute to Taylor with his award-winning documentary, *Paul Taylor: Dancemaker*. This touching documentary will be presented in partnership with Laguna Dance Festival, introduced by USC professor Patrick Corbin.

Paul Taylor: Dancemaker at Laguna Art Museum, 307 Cliff Dr., Laguna Beach, (949) 494-8971, lagunaartmuseum.org. 6 p.m. Free with museum admission ($5-$7). —AIMEE MURILLO

sun/09/10

[THEATER]

Cue the Violins!

Psycho: The Musical

At the conclusion of Alfred Hitchcock's illustrious shocker *Psycho*, a group of people ponders the reasons why homicidal killer Norman Bates would have dressed up as his mother. Someone suggests he was a transvestite, but this theory is shot down by a psychologist. However, producers of the unauthorized musical parody *Psycho-The Musical*, apparently didn't get the memo. In this instance, ALL of the female roles are performed by drag performers. The history of this campy parody on the famous tale of terror goes back to the musical's Georgian premiere, in 1992, but it wasn't until 2016 when it was given a make-over for its West Coast premiere. And now, the newly vamped psycho-sexual tradition continues in Long Beach.

Psycho. The Musical at Gaslamp, 6251 E. Pacific Coast Hwy., Long Beach, (562) 596-4718, www.thegaslamprestaurant.com. 7:30 p.m. $15-$55. 21+. —SCOTT FEINBLATT

[THEATER]

Reach for the Stars

Silent Sky

One of the forgotten heroines of early-20th-century science is Henrietta Leavitt, who, before making achievements in the field of astronomy, was a Harvard researcher and part of yet another under-appreciated team of female staffers—here called "computers"—who worked the tedious job of collecting raw data for their male colleagues. In Lauren Gunderson's play *Silent Sky*, Leavitt's ambitions and passions for the cosmos are discouraged by family drama and male-dominated academia, but the starry-eyed protagonist finds much camaraderie and courage among her fellow female researchers. Experience this highly acclaimed play in which the forgotten scientific trailblazer finally gets her due.

Silent Sky at Beverly O'Neill Theater, 300 E. Ocean Blvd., Long Beach, (562) 436-3636, www.actlongbeach.org. 2 p.m. $44-$49. —AIMEE MURILLO

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mon/09/11

[CONCERT]

Oye Como Va

Santana

The blues-tinged rock sounds of Santana have only become more extraordinary as the years go by. Whether you're still pining for the early Woodstock-era Santana or are privy to the group's new albums—the latest of which, *Power of Peace*, is a collaboration between Carlos and Isley Brothers member Ronald Isley—one fact remains constant: Santana still can shred. Tonight's show promises many opportunities to hear the classics—known and loved for their heavy infusion of Latin percussion, jazz, soul and blues—as well as hits from his most recent releases, guaranteed to blow you away.

Santana at the House of Blues at Anaheim GardenWalk, 400 Disney Way, Ste. 337, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim. 7 p.m. $75. —AIMEE MURILLO

tue/09/12

[FILM]

Smell the Magic

L7: Pretend We're Dead

When the topic of pioneering women in rock emanates, the usual suspects tend to dominate the discussion: Wanda Jackson, Heart, Fleetwood Mac, Bikini Kill. The newly released documentary, *L7: Pretend We're Dead*, stakes the LA foursome's claim to their rightful place in history as one of the most influential bands whose members all happen to be women. Footage for the film is culled from more than 100 hours of source material spanning 30-plus years, with commentary from Exene Cervenka, CSS, Shirley Manson, Allison Wolfe, Krist Novoselic, Butch Vig, Brody Dalle, Lydia Lunch and Louise Post.

L7: Pretend We're Dead at Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435, www.artheatrelongbeach.org. 7 & 9 p.m. $11.50. —HEATHER MCCOY

wed/09/13

[FILM]

SHINING ON
David Gilmour: Live In Pompeii

Nearly 45 years after Pink Floyd flexed their prog-rock strength at the same venue, David Gilmour performed at Pompeii on his Rattle That Lock tour. Using lasers, pyrotechnics and cyclorama screen allowed the jaunt to receive accolades from fans and critics, this one-night-only affair celebrates the guitarist as the only musician to perform at the venue twice. The set features a number of Floyd favorites and rarities, as well as a slew of rocking Gilmour solo tunes, which fit in well. *Live In Pompeii* will appear in 2,000 theaters throughout the country, and if you missed Gilmour's shows at the Hollywood Bowl, this is a great opportunity to see that he continues to age gracefully.

David Gilmour Live In Pompeii at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422, thefridacinema.org. 7:30 p.m. $7-$10. —DANIEL KOHN

[ART]

Here's Looking at . . .
Michael Childers

The trajectory of photographer Michael Childers' career is something to marvel at, if not envy. After starting out as a photographer for National Theatre in London, he became one of the first to shoot for Andy Warhol's *Interview* and *After Dark* magazines, later capturing iconic portrait images of some of the biggest names in entertainment, dance and theater for publications such as *GQ*, *Esquire*, *Elle*, *Life*, *TV Guide* and *Vogue*. Casa Romantica presents a comprehensive exhibit of Childers' work, including such on-assignment cover subjects as Grace Jones, Paul Newman, Andy Warhol, Elton John, David Hockney and others, as well as his photography for films such as *The Terminator*, *Grease* and *Coal Miner's Daughter*. Here's your chance to explore archives of the prolific master's work up close.

Open Casa: Michael Childers at Casa Romantica, 415 Avenida Granada, San Clemente, (949) 498-2139, www.casaromantica.org. 11 a.m. Through Oct. 15. Free with Casa admission ($5). —AIMEE MURILLO

thu/09/14

[FOOD & DRINK]

Prost!
Oktoberfest 2017

Summer may be the season for rosé—or, ugh, frosé—but come autumn, it's all about the beer. German beer, to be precise! This week signals the return of Oktoberfest, and the otherwise sleepy HB corner known as Old World comes alive with a ruckus of beer-drinking, wiener-dog-racing, bratwurst-snarfing, and a lot of live *oom-pah-pa* music. Shimmy into that lederhosen and get down to the biggest and best German celebration since 1977, Oktoberfest runs until Oct. 29, but Wednesdays and Thursdays are free admission.

Oktoberfest 2017 at Old World Village, 7561 Center Dr., Huntington Beach, (714) 895-8020, www.oldworld.ws. 6:30 p.m. Free. —ERIN DEWITT

[CONCERT]

COME BE FREE
Seedless

Reggae-rock mainstays Seedless are quintessential Orange County listening—but don't call them a Sublime tribute band. The group have remained relevant for years, integrating themselves within the California reggae scene and landing themselves steady airplay on KROQ's Locals Only, as well as at numerous music festivals and acoustic showcases, thanks to their positive lyrics. Fans were shocked when lead singer Casey Sullivan departed in 2016, but the group continued to soldier on and welcomed Sullivan back earlier this year. Seedless will be closing out the summer season of KROQ's Locals Only Sunset series, backed with band LAW. Come out and enjoy the warm, sunny late summer vibes.

MORE ONLINE
OCWEEKLY.COM

Seedless at the Source OC, 6340 Beach Blvd., Buena Park, (714) 521-8658, thesourceoc.com. 7 p.m. Free. 21+. —AIMEE MURILLO

BEAUTIFUL SIMPLICITY

BRIAN FEINZIMER

Omakase—Oh, My!

Fatty Tuna in Irvine offers sushi omakase meals at reasonable prices

BY EDWIN GOEI

Fatty Tuna is unlike any sushi bar OC has ever seen. It's an entirely new subspecies. It offers traditional omakase meals centered on nigiri, but it doesn't operate in the manner of Sushi Noguchi, Nana San or Hamamori, whose elder craftsmen would cut and sculpt masterpieces in front of your eyes. Instead, the two people who make Fatty Tuna's sushi are hidden in the kitchen, where you can't see their hands, their knives or the fish they're cutting. You can only see their heads and shoulders, which are visible via the rectangular opening through which they occasionally slide plates of sushi as though they were Grand Slam® breakfasts.

In fact, the place can't technically be called a sushi bar. There is no bar, no countertop display refrigerator full of fish, and no chance to offer your chef a toast of sake for a job well done. You are just as removed from the creation process here as you would be sitting in a corner booth of a revolving sushi joint. And though you could choose a counter seat, it's not for the opportunity to interact with anyone, except maybe the manager, who's too buried in order tickets to chat. If Fatty Tuna were to switch to serving burgers and fries someday, you wouldn't blink an eye. The restaurant's dining room resembles a blank slate with bare white walls, birch-wood tables, and wiry stools that look as if they couldn't support anyone who weighs more than 100 pounds.

But this is not to say Fatty Tuna isn't good. Actually, the restaurant is an OC trailblazer (if not a regional one, the Sugarfish chain in Los Angeles has done this for ages). It has carved out its own niche in the country's sushi-restaurant hierarchy, and it did so with the conviction of knowing it has something new to offer. In this space, it has found an unoccupied and unmet market smack in the middle between the expensive itamae-run places at the top and those ultra-cheap all-you-can-eat joints that dole out wasabi by the ice cream scoop at the bottom.

Core to its operating principle is how much it charges for its omakase. As of this writing, the cheapest is a $20 set. The highest is $42 for a meal that has a dozen pieces of nigiri, two premium hand rolls, a sashimi appetizer and edamame. When you compare these prices to Ootoro Sushi across town—which charges $130 for its base-level omakase and $300 for its premium—Fatty Tuna becomes a downright bargain.

This kind of pricing hits the sweet spot for a certain set of sushi consumers who'd balk at the spotty quality of the fish at those all-you-can-eat joints but wouldn't mind that what Fatty Tuna's chef, Randy Fukushima, is creating isn't nigiri in the traditional sense. The fish aren't molded or even pressed onto the rice. Instead, Fukushima kind of just loosely lays them on top. As such, some pieces might fall apart when you turn them upside-down to dip them in soy sauce. But despite this and the slightly gummy rice, the fish is top-notch and the variety of sauces brushed onto them spot-on.

Fukushima's most expensive omakase begins with the edamame, followed by a small plate of cold, cubed tuna dressed in ponzu. Next comes the parade of nigiri. You're served two pieces each of albacore with chives, salmon with sesame seeds, and yellowtail topped with bits of diced green chile. Then comes a warm, crisp-edged unagi nigiri, served just seconds from the broiler. Afterward, the scallops arrive, which are sweet and meaty mouthfuls with the texture of just-set Jell-O. And somewhere in between, the chef's special is presented, which, if you're lucky, is the hand-torched salmon belly that melts into decadence.

By the time you move on to the hand rolls—which Fukushima kindly cuts in half if you're sharing—you start doing the math. If you ordered it à la carte, that hand roll filled with an entire snow crab leg's worth of meat would've cost $5.50. The toro hand roll sells for $6 apiece. All told, getting the omakase saves between $15 and $20, which is at least a 25 percent discount than if you were to buy each piece separately.

And that may be the best argument Fatty Tuna has going for it. The owners, Wonny Lee and Hugh Pham of the Kroft, seem to understand that while a quality sushi meal can never be cheap, it doesn't have to leave you feeling as if you've been fleeced.

Fatty Tuna even offers a $14 special that has several options, including a so-called "jewelry box" bowl with assorted fish and veggies. Unfortunately, the special is only offered until 3 p.m. And it's probably for this reason. Even though the restaurant has discovered an unfilled slot in the sushi spectrum serving the middle ground, it knows it's a slippery slope from offering deals to slopping wasabi by the ice cream scoop.

FATTY TUNA
22967 Michelson Dr., Ste. G, Irvine, (949) 825-6266, www.fattytunasushi.com. Open Sun.-Thurs., 11:30 a.m.-9:30 p.m., Fri.-Sat., 11:30 a.m.-10 p.m. Meal for two, $40-$90, food only. Beer, wine and sake.

HOLE IN THE WALL
» GUSTAVO ARELLANO

An Honest Burger

GRINDERZ
7561 Center Ave., Ste. 53, Huntington Beach, (714) 895-2800; www.grinderzhb.com.

There I was, at radio legend Tom Leykis' fundraising dinner at Antonello's, and damn it, the co-owner of Grinderz in Huntington Beach was also there. "You guys make honest burgers!" I declared, half-drunk on a great Manhattan up. "I'm sick of fancy-ass shit with quail eggs and remoulade. I just want an honest burger!"

That might've been the best realization for me this summer. I don't want a burger bigger than my head, and I never really cared for them. I want something I can hold with my hand, with a minimum number of ingredients and a bun that won't melt as I grip it. So I went around OC to reacquaint myself with this overlooked art form, mostly hitting up the mom-and-pops (Choice Burgers in Brea, the Yellow Basket in SanTana, and my beloved TK Burgers) for some old-school steamed hams. And Grinderz has gotten *mucho* press for its mix of burger and skate culture, but that almost makes it sound as if it's a gimmick when it ain't.

The fanciest thing here is a fine chipotle mayo dressing you should get on the side, with Thousand Island on your patty. Oh, and there's a turkey burger for people who want to watch their calories (and if you're one of those, just stick to rice cakes, as delicious as the turkey patty may be). Everything else is unadulterated Americana. The potato bun is sturdy and chewy; the beef, sweet and juicy. Lettuce, tomatoes, pickles and onions add tart and crunch. Eat one, or make it a double, and you'll wonder why anyone ever wanted to put a fucking egg inside a burger.

And why was Grinderz's Kurtis Smith at the Leykis dinner? Because Leykis inspired him to follow his dreams. Because Leykis' Money Mondays taught frugality and smart investment. Because Leykis' example as a multimillionaire who grew up as a working-class kid in the Bronx shows there's no excuses for anyone who wants to be successful—it's yours if you're willing to sacrifice and work your ass off. So congrats, Mr. Smith, for realizing your dream and paying your respects to the professor. And Tom: Take us out, Kobe-style!

GARELLANO@OCWEEKLY.COM

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Anchor's Away

Turkish Boats at Koftegi

GABRIEL SAN ROMÁN

All Sanabel, one of Little Arabia's longest-standing restaurants, is still coming up with new ways to delight appetites. Its bakery became so popular that patrons urged the eatery to adopt new menu items. So it rebranded itself as Koftegi for its amended Mediterranean menu, serving the best in Turkish fare alongside its staple Lebanese plates. Among its main course plates, Koftegi offers Sultan's Delight and manti, delicious beef dumplings submerged in a delicious yogurt sauce. But appreciate Al Sanabel anew for its Turkish Boats.

If, in our limited imagination, we call sphinhas "Lebanese pizzas," Turkish Boats can be understood just the same. But the flatbread fleets are so much more. Shaped like a caique, a traditional fishing vessel that sails the Aegean Sea, Turkish Boats arrive on sheet paper left only lightly greased by the dish, cut into five slices. Koftegi offers a number of different toppings. Folks can order a simple cheese boat or get a heaping of ground beef and egg aboard. All the selections are reasonably priced, making Turkish Boats a great way to fill a lunch break.

The white cheese is gooey-good and just salty enough. Aromatically seasoned ground beef is sprinkled throughout the culinary vessel. Its folded-over edges are tastefully toasted. Together, the ground beef and cheese Turkish Boat satisfies without feeling like an anchor of food's been unloaded in your belly.

KOFTEGI
616 S. Brookhurst St., Anaheim,
(714) 635-4353, www.koftegi.com

EatThisNow

» GABRIEL SAN ROMÁN

DrinkoftheWeek

» ANNE MARIE PANORINGAN

Coke x Coke West at LSXO

ANNE MARIE PANORINGAN

There are cocktails, and then there are tales that make you cock your head to the side and say, "What the...?" This is one of those. With a special, Friday and (now) Saturday only menu after 10 p.m., Bluegold's "restaurant within a restaurant" wished to present a more elevated experience to kick off the weekend. When we dropped in to check it out, this was the last thing we expected to encounter.

LSXO's Coke x Coke West could've been interpreted a number of ways. A certain cola base, for example, would be the obvious choice. Maybe a shade throwing, Kanye-inspired concoction? Even an *über* trendy ode-to-concerts mashup could've fit the bill. But no. Instead, you're presented a silver platter. It's so dimly lit inside, it'll probably take a minute or two to process what's in front of you. Make no mistake—those are grainy white lines off to the side.

THE DRINK

Before you overthink the situation, let's first appreciate your glass. A triple dose of rum incorporates an amaro known as Averna. Single-malt Laphroaig punches it up. It's strong and effective, much like those lines would be if this were the '80s. Alas, you're in Huntington Beach. And the white dust is better utilized as coffee sweetener than anything else. So roll up a dead president and take some creative selfies while you're at it. You know you want to.

LSXO
21016 Pacific Coast Hwy., Ste. D200,
Huntington Beach, (714) 374-0083,
www.dinebluegold.com/lsxo.

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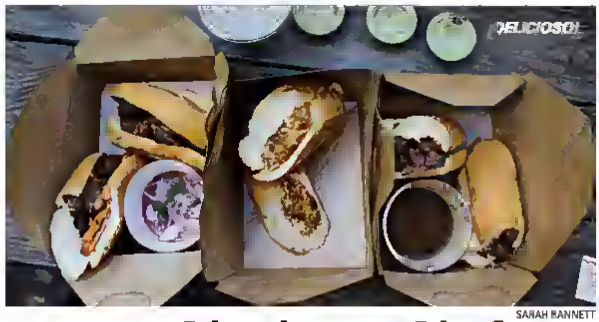

SARAH BENNETT

From *Cholo* to Chifa

Order through Instagram, and Chaski's Peruvian Seasonings will deliver to your door

LONG BEACH LUNCH
» SARAH BENNETT

It feels like only yesterday that Uber-EATS came to Long Beach, revolutionizing the way the city's denizens bring local restaurants to their door. Then I ordered a home-cooked Peruvian meal off Instagram, and the world of home delivery was new all over again.

Chaski's Peruvian Seasonings is Long Beach's only contribution to the underground economy of Instagram chefs—a new wave of classically trained young caterers from South LA to OC who are using the platform to build their brands and subvert the financial barriers of restaurant ownership. Follow the company on Instagram (@chaskisperuvianseasonings), and you'll be bombarded with daily food porn from Agustin Romo (a.k.a. Chaski), the former executive chef at SanTana's Peruvian tapas house Eqeko. After leaving his post there, he began selling his signature spice blends and hosting Facebook live cooking demos (www.facebook.com/chaskisperuvianseasonings). Now, he spends three days a week holed up with aji peppers and potatoes in an industrial kitchen near his home in North Long Beach and makes deliveries of his rotating menus, using social media to spark interest and funnel orders.

See something you like from the deluge of both familiar (lomo saltado) and unfamiliar (carapulcra con sopa seca) dishes? Just message, text or comment on an image with your address, order and preferred delivery time. You pay when either Romo himself or one of his two friends/drivers arrives at your place, boxes of food bundled in a well-tied plastic bag like good Chinese takeout.

It's hard to get bored with Romo's cooking, which embraces all of Peru's *mezcla* of influences and flavors. If you follow his personal Instagram, you'll see Romo taking Japanese-language classes, folding Argentine-looking empanadas, shopping for European pastries, pulling fresh basil from his garden for Peruvian pesto, making Korean food inspired by Long Beach produce swaps he attended—and more.

For Chaski's, this means one Tuesday night might feature causa rellena (a potato-and-crab layer cake that resembles a carby stack of tuna tartare), with chocolate-dipped alfajores for dessert. On Thursday, it could be a plate of the rice-and-bean tacu tacu with fried plantains and a flap of steak, plus a slice of the Peruvian take on German Black Forest cake to finish.

On Chinese New Year, Romo's delivery menu paid homage to comida chifa, the popular fusion of Cantonese and Peruvian cooking that grew organically out of the latter country's large Chinese population. It included taipi (a kitchen-sink stir fry), kam lu wantan (deep-fried wontons smothered in sweet-and-sour sauce) and chaufa de mariscos (seafood fried rice). As always, cans of Inca Kola were available on the side.

One recent Sunday, I splurged on one of everything from Chaski's Domingo Criollo lineup, a relatively new brunch development in the year-old delivery side of the business. Romo rolled up right on time with three sandwiches on not-too-crusty French bread, each stuffed with a traditional Peruvian breakfast filling, from a spin on chorizo and eggs to the sweet, soy sauce-heavy lomo (like a lomo saltado without fries).

When he dropped it off, the chef mentioned that his personal favorite was the pan con chicharrón, and after downing one, I'd have to agree. Slices of yams are laid down like tomatoes on an American sub sandwich, then hunks of pork belly—dried and prehistoric-looking on the outside, warm and chewy within—are piled atop. A side of vinegary salsa criolla comes on the side for you to apply liberally as a tangy fat-cutter. *¡Es lo máximo!*

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Going Rouge

Cambodia Town Film Festival shows a nation still in recovery

BY MATT COKER

NETFLIX

Angelina Jolie was on a break from filming *Lara Croft: Tomb Raider* in Cambodia 17 years ago when she bought a $2 paperback from a roadside cart. Titled *First They Killed My Father*, Loung Ung's best-selling memoir detailed the nightmare she endured from ages 5 to 9 after the brutal Khmer Rouge emerged from the jungle to overthrow Cambodia's military government.

Fast-forward to Sept. 1, when *First They Killed My Father* got a standing ovation at its Telluride Film Festival premiere. This coming Monday, the drama will make its appearance at the Toronto International Film Festival, and on Sept. 15, the Netflix-funded project will join the streaming service. The morning after that, Jolie and Ung's movie opens the fifth annual Cambodia Town Film Festival (CTFF) in Long Beach.

The script was adapted from the book by Ung and Jolie, who also directed and co-produced the film. Her adopted Cambodian son, Maddox Jolie-Pitt, was an executive producer, as was Ung. Indiewire claims, "It could be Jolie's best movie to date, a tense drama with cinematic depth to spare." (The Oscar-winning actress previously directed *In the Land of Blood and Honey*, *Unbroken*, and *By the Sea*.) Many who have seen *First They Killed My Father* have also praised Anthony Dod Mantle's cinematography and the young actress making her feature film debut, Srey Moch Sareum.

She plays Ung, the second youngest of seven children born to upper-middle-class parents in Phnom Penh. When the Khmer Rouge army storms the city in April 1975, the girl and her family flee their comfortable lives for the countryside, where they must hide their bourgeois roots and the patriarch's past as a high-ranking official. The family eventually settles in a labor camp, where they make do roasting crickets in the darkness of night.

The film depicts horrors that won't be exposed here so moviegoers can experience their full impact. But growing up the way she did helped to shape Ung into the human-rights activist she is today.

Of course, it would not be a Jolie-Pitt story were there not a tabloid-feeding controversy. That arrived on July 26, when *Vanity Fair* published a story claiming *First They Killed My Father* casting directors placed money in front of Cambodian children—including Sareum—from "orphanages, circuses and slum schools," asked them what they needed, then pulled the cash away to provoke a reaction.

Jolie and the film's other producer, lauded Cambodian documentary filmmaker Rithy Panh, denied the report, claiming young actors were merely taking part in an improvisational exercise and that no child was ever harmed or misled. *Vanity Fair* stood by the story, adding that Jolie's lawyer tried without success to get the casting bit removed from the online article.

The mission of CTFF is to showcase the diversity of the Cambodian experience through films. And these films are best shown in Long Beach, where 20,000 residents of Cambodian descent represent 4 percent of the population, making it the "Cambodian capital of the United States." The official name of a mile-long business corridor on Long Beach's eastside is Cambodia Town, but it's also known as Little Cambodia and Little Phnom Penh. (See my former colleague Michelle Woo's cover story "The Healing Fields of Long Beach's Cambodia Town," Nov. 29, 2012.)

This year's festival is bookended by private events: the Filmmakers and Sponsors Welcome Reception on Thursday, Sept. 14, and the Award Ceremony on Sept. 17. Open to the public are the CTFF Kickoff Party on Sept. 15 at Sophy's Restaurant and the standup performance the Khmers of Comedy on Sept. 16 at the Art Theatre. Of course, anyone can also buy tickets to the screenings of narrative features, documentaries, shorts, student films and animated movies, all of which will screen at the Art Theatre on Sept. 16 and 17.

In addition to *First They Killed My Father*, the roster of narrative features includes: director Davy Chou's *Diamond Island*, in which a country boy is lured to a sprawling, ultra-modern paradise filled with Cambodia's privileged urban youth; *Turn Left Turn Right*, in which filmmaker Douglas Seok tells the tale of a modern young woman in Phnom Penh acting ambivalent toward her father's deteriorating health; and Jimmy Henderson's *The Forest Whispers*, about the inhabitants of a cursed village being made unable to leave by their uncompromising chief.

Feature-length documentaries include: Chris Kelly's *A Cambodian Spring*, which chronicles the tragic events that followed recent land-rights protests; Mark J. Bochsler's work-in-progress *Surviving Bokator*, which follows a genocide survivor trying to use an ancient sport to heal a nation; Christopher Lockett's *Until They're Gone*, about landmines and the people who remove them; and Robert H. Lieberman's *Angkor Awakens: A Portrait of Cambodia*, about the people of the nation seeking to reclaim their culture in the wake of the Khmer Rouge genocide. Multiple short-film programs round out the festival.

MCOKER @OCWEEKLY.COM

CAMBODIA TOWN FILM FESTIVAL at the Art Theatre, 2025 E. Fourth St., Long Beach, (562) 270-4181, cambodiatownfilmfestival.com. Sept. 15-17. Screenings, $8-$14; all-inclusive passes, $60-$200. *First They Killed My Father* screens Sept. 15, 11 a.m. $14. Visit website for other films and show times. CTFF Kickoff Party at Sophy's Restaurant, 3240 E. Pacific Coast Hwy., Long Beach. Sept. 15, 7 p.m. $25. The Khmers of Comedy at the Art Theatre. Sept. 15, 8 p.m. $12.

Triggering Cucks Worldwide!

Kill Climate Deniers doesn't preach what its title says, but it's still provocative

BY JOEL BEERS

FRESHFRAMEFOTO.COM

It's not often that a play gets ripped to shreds by a douchebag typing for Breitbart, creates a row in the Australian parliament, and summons a small legion of climate change deniers to their keyboards, touting how much more about science they know than, you know, actual scientists.

All *before* the play even gets written or produced!

But that was the turbulent gestation period of David Finnigan's 2015 play *Kill Climate Deniers*, a piece that has been turned into an album and a lecture tour for the writer, but, until last weekend, had never been produced. That changed when the intrepid artists at the Garage Theatre, the OC/Long Beach theater community's finest black-box theater and most adventurous programming troupe, opened its production of Finnigan's play. It's a work that, in spite of the incendiary title (one of two reasons it sparked apes to get so shitty about it, the other being the fact that the Australian government granted Finnigan 19,000 Australian dollars in 2014 to develop it), is actually more about how we talk about climate change than killing people who deny it.

"The criticism of this play is all about the title, it's nothing to do with the play itself," says co-director Ashley Elizabeth Allen. Though the play follows a group of eco-terrorists who occupy the Australian parliament during a Fleetwood Mac concert, take everyone hostage and demand that the government take drastic action to end climate change or everyone dies, the play "doesn't promote violence at all," she says. "It's actually against that kind of violence and even talks about how it's a dangerous thing to even name the play *Kill Climate Deniers*."

According to Allen, Finnigan, a writer and social activist based in Australia, wrote the play as a commentary on the state of dialogue, or lack thereof, about climate change and nearly every other goddamn issue on the face of the planet these days.

"Through the course of the play, you get a lot of information about climate change, but the play ultimately isn't about it," Allen says. "It's about the polarization we have fallen into, how everything is becoming more and more this side or that side, and the violent [words] and accusations of everyone saying, 'It's your fault' and blaming other people. The point of the play is that that isn't the answer. Picking sides [in that way] never works."

Like most theater companies, Allen says, the bulk of the Garagers—and the theater's demographic—tilt left. So, when co-director Matthew Anderson, who first looked into the play a year ago after seeing it on a list of new, unproduced plays about contemporary political issues, read it and turned others on to it, they felt that a work that moves more like an action-parked adventure, as opposed to a lecture, dealing with such a compelling issue (and that it calls for women to play all roles, including the playwright stand-in) seemed a good fit. What no one realized is how the concerns of the play would be magnified when it came time to mount it a year later.

From the election of Donald Trump and his pulling out of the Paris climate accord and dismantling of the Environmental Protection Agency (and the current "debate" over whether climate change might be a factor in environmental calamities such as Hurricane Harvey), the topic is more urgent now than ever. Factor in the strident polarization in America on nearly everything else—from transgender people in the military to whether fascists or antifascists are more fascist than the other—and the play's chief concern of polarizing, self-destructive rhetoric is even more resonant.

"Yes, there are so many parallels," Allen says. "It's been crazy watching all this happen during the process of preparing and rehearsing the show."

While Finnigan's take on climate change is that it is 100 percent happening (his dad is a climate scientist and, therefore, a liar), Allen believes whether people walk out with a different perspective on the issue is less important than their thinking about the way they discuss it is. "There is a lot of information packed into the play, and one of our challenges has been how to present it without making it a lecture, but it's also funny," she says. "But as far as changing people's minds one way or the other [about climate change], I think that like any play, any theater, any art, there is always the possibility of people being affected or changed, but I don't think you can approach anything wanting to get people to change their minds. It's about trying to provoke a conversation, to make people think about their violent offhand comments, their more radical [posturings online], and question whether those are the [most productive ways] to talk about things like this."

In other words, #fucktrump.

KILL CLIMATE DENIERS
at the Garage Theatre, 251 E. Seventh St., Long Beach, (866) 811-4111, www.thegaragetheatre.org. Thurs.-Sat., 8 p.m. Through Oct. 7. $15-$25

TrendZilla
» AIMEE MURILLO

Roger's Gardens Gets Spooky

There's a certain glee only lovers of Halloween feel when the initial signs of the spooky season start in early September. We weirdos get a contact high from kitschy skeletons, witches or monster decorations at otherwise sterile-looking supermarkets and drug stores.

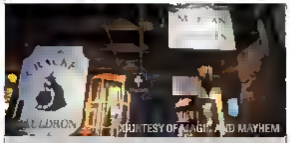
Now, take that glee and multiply it by 500. Launched just last week, the annual Roger's Gardens Halloween Boutique (missed opportunity to call it a *Boo*-tique, right?) is right next to Knott's Scary Farm in local places to revel in your love for All Hallow's Eve. Although it's generally a family-friendly store (no ax murderers or zombie stuff here), among the large inventory are tombstones, coffins, ghouls, mummies, even Ouija boards.

With a theme of "Magic and Mayhem," the boutique is located behind a *Harry Potter*-esque 9 3/4-marked brick-wall entrance. Everything is arranged by genre, among them steampunk, vintage Halloween, fortune telling, weird science, haunted Victorian, graveyard and occult. You're treated to a wonderland of ghoulish displays, from the ghostly player piano to the tall man in another corner. Also lending to the illusion of the holiday are items such as crystal balls, candle holders, palmistry guides, lighting, old scientific charts and skeletons, fake stuffed owls, gargoyle statues and figurines, and magic wands (they light up!). And for the kiddos, there are classic party games and toys, including eyeballs, plastic snakes and bugs.

Whatever kind of Oct. 31 get-together you're planning—for which the paper streamers, cards and candy dishes you need are here!—or even if you're just browsing to get your nostalgia on, this Halloween Boutique is magnificent. But hurry in. Although the fun lasts until Oct. 28, items will disappear faster than you can say, *"Wingardium leviosa!"*

AMURILLO@OCWEEKLY.COM

"MAGIC AND MAYHEM" HALLOWEEN BOUTIQUE
at Roger's Gardens, 2301 San Joaquin Hills Rd., Corona Del Mar, (949) 640-5800, www.rogersgardens.com



COURTESY OF MAGIC AND MAYHEM

MORE ONLINE » OCWEEKLY.COM

Comadre Desmadre

Meet the founders of Chulita Vinyl Club Santa Ana

BY CANDACE HANSEN

ZULEICA ZEPEDA

"We're always fighting," DJ Yellow Black Bird says, shifting a bit with an intense, forward propelling energy. She's seated on the edge of a small black couch at Chulita Vinyl Club Santa Ana HQ, the furniture starkly contrasts with the blue wall filled with art dedicated to and inspired by Santa Ana, the city that has shaped the trajectory of her life. Whether she's working with her crew onstage at the Observatory or rocking a community event for Anaheim youth, the DJ born Michelle Reyes emanates the same driving energy, with an unwavering commitment to justice, collaboration and an intentional, unabashedly confrontational style.

The members of Chulita Vinyl Club Santa Ana sit beside a large, second-story window overlooking a tree-lined street just calming down from rush hour, reminiscing about monumental parties at warehouses and art spaces throughout Santa Ana over the past decade and a half, laughing at absurd notions that Santa Ana is supposedly just becoming a city where music and art are alive. They get a little agitated thinking about how Koo's Cafe, SoapboXX sessions, El Centro and Grrl Fair laid groundwork for revolutionary parties, shows, feminist happenings and small-print culture nearly a decade before artisan chefs and city-authorized murals rolled into downtown.

There is much to discuss before we even scratch the surface of their music. But these are the conditions that make Chulita Vinyl Club Santa Ana so timely, necessary and vital.

DJ Yellow Black Bird opens many sets by burning sage, a cleansing that has evolved into an offering. "It just anchors us in," Reyes explains. "It's meaningful, especially when we do shows in downtown Santa Ana. We smudge the area with our intentions and hope that we're doing the right thing by being there."

An established DJ known for her eclectic all-vinyl sets, Reyes is the founder of the Santa Ana Chapter of Chulita Vinyl Club. Watching Reyes at work, with her deeply personal sets of genre and decade-spanning music, is akin to watching a hardcore band at the top of their game. Equally intuitive and animated, she is the living incarnation of a word she uses to describe her style, *aggressive*, which fits with Chulita Vinyl Club Santa Ana's mission, "*comadre desmadre*," which basically translates to "a coven of badass women fucking shit up and having a blast while doing it."

Chulita Vinyl Club started in December 2014, the brainchild of Claudia Saenz, a DJ from the Rio Grande Valley. Saenz's Texas-based vision of an all-girl vinyl club for and by women of color has now spread into seven chapters across the Southwest, spinning anything-goes mixes of Chicano soul, riot grrrl, garage, hip-hop, tejano and more. When Reyes caught word of what Saenz was doing in Texas, she knew she had to reach out, and what started as communication centered on admiration in 2016 became a conversation about collaboration, and soon after, the Santa Ana chapter emerged.

"We all just had to be all-in," Reyes recalls. She contacted friends Yuri Velasco, Gaby Cisneros, her sister Jacky Reyes and community member Esperanza Zamora. Within weeks, the newly formed crew were offered a collaborative DJ spot at Beat Swap Meet in Santa Ana. In true DIY fashion, the group met up the night before for an impromptu workshop, everyone except for Yellow Black Bird finding their way around turntables for the first time in their lives.

"I was really nervous!" Velasco says, recounting the hectic schedule of her first gig, running around with Son del Centro during *Noche de Altares* before showing up to Beat Swap Meet in full *Dia de los Muertos* face paint. That set was powered by adrenaline; dedicated to her parents, she kicked it off by dropping a needle on a piece of wax recently passed down from her father that he played decades prior at parties in Oaxaca, México.

"Growing up in Santa Ana, you just hear all sorts of different sounds running through your city!" says Jacky Reyes, a.k.a. DJ BlueCollarScholar. Her style is as complex as the city itself, part *banda*, part Brit pop, part Zapp and Roger, as she was raised on a steady diet of punk-rock ethos and the determination to survive and thrive.

Before becoming a DJ, Jacky identified as more of a fan than a creator. She was DJ Yellow Black Bird's biggest supporter and roadie, spending many nights lugging crates and turntables in LA and OC for her little sis; she also hung out at poetry nights at such old-school Santa Ana spots as Morey's Deli. Those experiences and their communities left a big impact on her.

Brit pop found its way into the Reyes household via another sister, who was obsessed with Morrissey, as well as through late-night KROQ airwaves via *Rodney On the ROQ*. Those Manchester sounds made a lot of sense to the Reyes sisters, especially Jacky. "I feel really connected to working-class [music], coming from a family where my parents were immigrants," she says. "We worked so hard, and I think what always got us through was music. When I would be working retail, what got me through is we would take over the music, and we would blast whatever we wanted."

Though many still consider deejaying masculine territory, Michelle Reyes encourages her crew to own whatever they are doing behind the turntables without apology. "Our Chulita Vinyl Club Santa Ana workshops have gotten a big response from local women-identified and gender-nonconforming folks," she says. By creating accessible avenues for women to try out a workshop, Reyes hopes more OC folks will see people that they can relate to behind turntables.

In the short year they have been performing as a group, Chulita Vinyl Club have appeared at community events such as the Schools Not Prisons event, local hotspots such as Alex's Bar and the Observatory, and at festivals including Ruido Fest in Chicago and When We Were Young, where they were sought out to put together tribute sets to Prince and Selena. They've shared the stage with some of their favorite musicians, including one of Velasco's beloved bands, Very Be Careful, and one of the Reyes sisters' childhood staples, Morrissey, right in their own back yard.

Chulita Vinyl Club Santa Ana are making some of the smartest and coolest musical statements coming out of SoCal, constructing resistant narratives that bridge politics and identities into danceable, beautiful, meaningful DJ sets. Diverse yet united, they are like a band ready to take on the world. "The *desmadre* is the fight; it's the rock & roll, it's the survival," Reyes says. "But it's the party, too."

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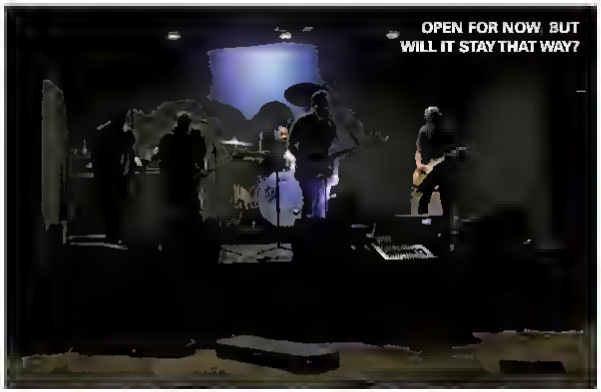

COURTESY ANDY GEORGE

All Jammed Up

Toxic Toast Records opens an all-ages music venue in Long Beach

BY BRITTANY WOOLSEY

Since late 2014, around the time Andy George opened Toxic Toast Records, he has been trying to open Long Beach's first dedicated all-ages music venue, Toxic Toast Theatre, adjacent to the store.

"There are some places that will sometimes have all-ages shows, but they're not dedicated venues," George says. "Long Beach is very much dominated by the bar scene, and these bars are not all-ages."

The venue, which would operate from 7 to 11 p.m., would hold between 300 and 400 people, he says. Shows would cater to various genres and provide a safe space for young bands and fans to get into the music scene. An opening concert with MC Lars is planned for Monday, with tickets selling for $12 online and $10 at the record store.

However, parking restrictions have put a damper on grand-opening plans. Last December, George found out that in order to apply for a Conditional Use Permit (CUP), which is needed for live-music, standing-room events in an assembly hall, he needs to provide 65 parking spaces. "I thought the idea of the redevelopment program in downtown Long Beach was to trump parking restrictions," George says, referring to the city's Downtown Redevelopment Plan, which, he said, states that any business less than 6,000 square feet does not have parking requirements. "I don't need parking restrictions for my record store, but as soon as I need a CUP, that [involves] parking requirements. It's just very confusing."

No surrounding businesses or lots have agreed to rent out parking space to him, he says. "The redevelopment plan was created to allow businesses to not have a parking lot, with the understanding the businesses will share the metered street parking," George says. "Our shows take place after the meters are off and parking is free. There is more than enough parking on the street, but the city won't let public street parking count for CUP permit processes. Also, many bars and restaurants with live music are not held to parking restrictions because they are labeled as a bar or restaurant."

George says he has contacted his city council person, to no avail, and worked with other departments in the past for other permits, but he hasn't submitted an application for a CUP yet because of the non-refundable $8,000 fee and because he feels the city would not approve it without the parking. Once filed, the application goes through a voting process, he says.

"An assembly space needs a ratio of 20 parking spaces per 1,000 square feet," Kevin Lee, a city spokesperson with the development services department, explains. "Currently, Mr. George has not provided information as to how he will provide said spaces."

Lee added there is "no hesitation" on the city's part to open an all-ages music venue, but the proper measures must be taken. George would also need to apply for an entertainment permit through business licensing, he says.

George has a temporary-use permit in place for Monday's concert, but he's committed to keep fighting. "The longer it takes for us to get these permits, and the longer the space is going without generating any money, that just brings us closer to having to sell the building and walk away," he says. "That's not what we want to do."

MC LARS

performs at Toxic Toast Theatre, 755 Pine Ave., Long Beach, (562) 999-2516. Mon., 7 p.m. $10-$12. All ages.

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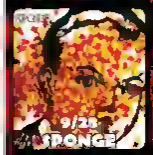
9/28 SPONGE

9/30 CITIZEN COPS

10/12 TIM REYNOLDS & TR3

9/9	TNE FRANRIE VALLI & TNE FOUR SEASDNS TRIBUTE
9/9	WILD CNILD
9/1D	DDYLE BRAMHALL II
9/13	IAN NUNTER & TNE RANT BAND
9/15	LEO KDTTRE
9/19	AL DI MEDLA
9/21	PDCD feat. Rusty Young
9/22	DSB (Journey Tribute)
9/23	PAT BDDNE
9/24	DC NDUSEWIVES
9/28	SPONGE - Performing "Rotting Pinata"
9/3D	Intimate Solo/Acoustic Listening Performance by CITIZEN COPE
10/5	JUMPING JACK FLASN
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10/9	RIR EMMETT of Triumph Acoustic
10/11	KALAPANA
10/12	TIM REYNDLD5 & TR3
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10/14	WHICN DNE'S PINR?
10/20	RICNIE FURAY
10/21	MARTNA DAVI5 & TNE MOTELS
10/22	SARAH JARD5Z
10/25	STEPNEN STILLS & JUDY CDLLINS
10/2B	STEPNEN STILLS & JUDY CDLLINS
10/27	AMERICA
10/2B	AMERICA
10/29	DINGD BDINGD HALLOWEEN DANCE PARTY
11/3	PETTY vs EAGLES
11/4	SINBAD
11/5	SECDNDNAND SERENADE
11/11	RDBERT GRAY
11/12	CINDERELLA'5 TOM KEIFER
11/15	BRAHD X
11/17	PETULA CLARR
11/19	AL STEWART

10/21 Martha Davis & TH9 MOTEL5

11/4 SINBAD

11/12 CINDERELLA'5 TOM KEIFER

12/9 & 12/10 JONNY LANG

12/21 DONAVON FRANKENREITER

1/24 JONN HIATT & The Goners

UPCOMING SHOWS

11/19	ALBERT LEE	1/18	LITTLE RIVER BAND
11/24	EVERLY BROTNER5 EXPERIENCE	1/20	Guitar Legend DICK DALE
11/25	CA5N'D DUT	1/21	NERMAN'5 NERMIT5
11/30	TIMDTNY B. 5CNMIT	1/24	JONN NIATT & The Goners, Featuring 5DNNY LANDRETN
12/2	QUEEN NATIDN		
12/8	BERLIN	1/29	JEFFER5DN 5TARSNIP
12/9	JDNNY LANG	2/14	OTTMAR LIEBERT & LUNA NEGRA
12/10	JDNNY LANG		
12/15	GARY ND ND NDEY	2/29	TINSLEY ELLIS
12/30	SUPER DIAMOND	3/9	GARY PUCKETT & TNE UNIDN GAP
12/31	DDNAVDN FRANKENREITER	4/5	ULI JON ROTN
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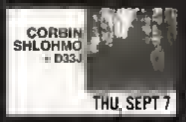


THU, SEPT 7

CONSTELLATION ROOM THU, SEPT 7

THU, SEPT 7

FRI, SEPT 8

CONSTELLATION ROOM FRI, SEPT 8

SAT, SEPT 9

SAT, SEPT 9

SUN, SEPT 10

CONSTELLATION ROOM MON, SEPT 11

CONSTELLATION ROOM TUE, SEPT 12

WED, SEPT 13

CONSTELLATION ROOM WED, SEPT 13

CONSTELLATION ROOM THU, SEPT 14

THU, SEPT 14

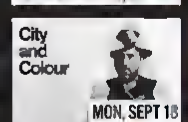
FRI, SEPT 15

CONSTELLATION ROOM FRI, SEPT 15

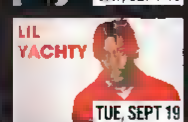
CONSTELLATION ROOM FRI, SEPT 15

SAT, SEPT 16

CONSTELLATION ROOM SAT SEPT 16

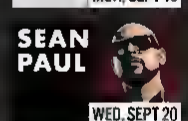


MON, SEPT 18



TUE, SEPT 19

CONSTELLATION ROOM TUE SEPT 19



WED, SEPT 20

CONSTELLATION ROOM WED, SEPT 20

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9/21 – YELLOW CLAW
9/22 – BEACH BUMS
9/22 – BEACH HOUSE
9/22 – GOLDLINK
9/19 – JORDAN RAKEI
9/23 – ATLAS GENIUS
9/23 – INVSR
9/23 – WIRTERTIME
9/24 – SUPERPOZE
9/25 – TOKYO SKA PARADISE ORCHESTRA
9/26 – BANKS
9/26 – BLACK KIDS
9/27 – BLACK STAR

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Poisonous Punks

TOXIC ENERGY

perform with the Vibrators, Something Ferocious and Wreck'd at Diego's Rock-N-Roll Bar & Eats, 224 E. Third St., Santa Ana, (714) 558-9257, www.diegosbarsa.com. Fri., 7 p.m. $10, 21+

Formed in mid-2016, Toxic Energy are making waves and turning up their amps alongside legendary punk rock groups and playing shows such as last month's It's Not Dead Fest.

Vocalist Greg Dickson and guitarist John Darrow started the band after their previous project burned out. "Greg and I decided to play some shows together after about a two-year hiatus from [Middle Class Rejects]," Darrow explains, adding that the group's reunion didn't go as well as they had hoped. "After that, Greg Chris [McBride, drums] and I decided we should start our own new thing and leave Middle Class Rejects in the past."

Since then, Toxic Energy—which released on Aug. 8 their first four-track EP, *Never Look Back*, which offers a dynamic sound that crowds can dance or slam to—have opened for bands such as DJ, Agent Orange and the Dickies. And on Friday they open for the Vibrators on their final U.S. tour, which stops at Diego's Rock-N-Roll Bar & Eats in Santa Ana.

From the beginning of *Never Look Back*, the band's raspy-voiced front man spearheads an unrelenting assault of 80s-inspired hardcore mixed with melodic guitar leads and teeth-gnashing attitude, which continues through songs such as "Go Away" and the title track, either of which could be the soundtrack for any halfpipe in the county. The band also incorporate some metal shredding and bouncy reggae breakdowns, making for some more surprising moments for hardcore fans. So far, their sound and glowing, radioactive fury seem to be catching on.

Bassist Mikey Woodside, who performed in other punk and hardcore groups before joining Toxic Energy, says his favorite memory with the band so far is shredding up the Doll Hut in Anaheim when they opened for D.I. and Beer Fight. "It was a blast, and the crowd was really into us," he recalls. "We had people getting onstage and everything."

Dickson's seasoned history as a musician has allowed him to become skilled at booking shows and handling the business portion of the band, he says. "We have been in this a long time, and if we are not going to the next level, you have to ask yourself if this is worth it," he adds.

Kevin Lyman, who booked Middle Class Rejects in the past and has spearheaded festivals including the Vans Warped Tour, signed Toxic Energy onto the bill for the second It's Not Dead Fest alongside groups such as Rancid, Dropkick Murphys, Buzzcocks, Off, the Adicts and plenty of other bands who inspired them to start Toxic Energy. "People like Kevin Lyman have been extremely rad to me and the band with opportunities," Dickson says.

McBride describes the group's live shows as "controlled chaos."

"When we're up there, we are so full of energy and emotion," he says. "I like to think that we're having a chance to share our art with other people, and that is truly an honor. When I'm up onstage, I try to give it my all and try to make a connection with the people watching us."

LocalsOnly

» BRITTANY WOOLSEY

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concert guide»

THIS WEEK

FRIDAY

DECAPITATED: 7 p.m., $20. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; observatoryoc.com.

THE OURBAN ROOM: Jazz and R&B. 7 p.m. free. Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777; mozambiquenc.com

ERNESTO, ERNESTO ROMAN VEGA, ROBERT RCHEMBRE: 8 p.m. free. El Torito, 22699 Oakcrest Circle, Yorba Linda. (714) 921-2335; eltorito.com.

FREQUENCY FRIDAYS: 10:30 p.m., free. Brussels Bistro, 222 Forest Ave., Laguna Beach. (949) 376-7955; brusselsbistro.com.

GLORIA TREVI VS ALEJANDRA GUZMAN: 8 p.m., $50.50-$650. Honda Center, 2695 E. Katella Ave., Anaheim. (714) 704-2400; hondacenter.com.

PROOF BAR RESIDENT DJS: 9 p.m., free. Proof Bar, 215 N. Broadway, Santa Ana. (714) 953-7660; proofbar.com.

RITUAL: EDM DJs. 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa. (714) 546-8580; kitschbar.com

RON KORAYASHI: 10 p.m., free. Bayside Restaurant, 300 Bayside Dr., Newport Beach, (949) 721-1222; baysiderestaurant.com.

SEGA GENECIDE: 10 p.m., free. La Cave, 1695 Irvine Ave., Costa Mesa. (949) 646-7944; lacaverestaurant.com

SPRINGTIME CARNIVORE: 8 p.m. $10. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com.

SATURDAY

BOOTS N BIRNIS COUNTRY MUSIC BEACH PARTY: 4 p.m. free before 10 p.m. bootsandbirnsoc.com. Ninja Beach Cafe, 2332 W. Coast Hwy., Newport Beach. (949) 673-8444; ninjabeachcafe.com

THE OURBAN ROOM: Jazz and R&B. 7 p.m. free. Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777; mozambiquenc.com

EPIC SATURDAYS: 8:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton. (714) 489-1870, facebook.com/ContinentalRoom.

HIP-HOP HOORAY: 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa, (714) 546-8580; kitschbar.com.

PROOF BAR RESIDENT DJS. 9 p.m. free. Proof Bar, 215 N. Broadway, Santa Ana. (714) 953-7660; proofbar.com.

STEREO SATURDAYS: 10:30 p.m., free. Brussels Bistro, 222 Forest Ave., Laguna Beach. (949) 376-7955; brusselsbistro.com.

WHITEBOY JAMES & THE BLUES EXPRESS: 8 p.m., free. Shenanigans Irish Pub and Grille, 423 Shoreline Village Dr., Long Beach. (562) 333-6477; shenanigansih.com.

SUNDAY

APOLLO REROP BOTTOMLESS BRUNCH: 8 a.m., free. The Gypsy Den, 125 N. Broadway Ave., Santa Ana. (714) 835-3640; gypsyden.com.

ARKAIK: 8:30 p.m., $12-$15. Chain Reaction, 1652 W. Lincoln Ave., Anaheim. (714) 635-6067; ollages.com.

FULLY FULLWOOD REGGAE SUNDAYS: 3 p.m., $5. Den the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach. (562) 592-1321; donthebeachcomber.com.

94.7 THE WAVE BRUNCH: 11 a.m., $25. Spaghettini Ristorante & Grill, 3005 Old Ranch Pkwy., Seal Beach. (562) 596-2199; spaghettini.com

SUNDAY BLUES: 4 p.m., free. Malarkey's Grill & Irish Pub, 168 N. Marina Dr., Long Beach. (562) 598-9431.

MONDAY

COUNTRY DANCIN' WITH DJ PATRICK: 8:30 p.m., free. The Swallows Inn, 31786 Camino Capistrano, San Juan Capistrano. (949) 493-3188; swallowsinn.com.

DJTOROSBROS: 10 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa. (714) 546-8580; kitschbar.com.

OOUG LACY ON THE PIANO: 8 p.m., free. Ralph Brennans Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim. (714) 776-5200; rhjazzkitchen.com.

JOE BLANCHARO: 10 p.m., free. Auld Dubliner, 71 S. Pine Ave., Long Beach. (562) 437-8300; aulddubliner.com

MC LARS. 7 p.m. $12. Texic Toast Theatre, 755 Pine Ave., Long Beach. (562) 999-2510

SANTANA: 7 p.m., $75. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim, (714) 778-2583; houseofblues.com/anaheim.

TUESDAY

HAREN & SITHU AYE: 7 p.m. $20. The Parish at House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim, houseofblues.com/anaheim.

MIC DANGEROUSLY: 8 p.m. free. Gallagher's Pub & Grill, 2751 E. Broadway, Long Beach. (562) 856-8000; gallagherslongbeach.com

MIGHTY OAKS: 8 p.m., $12. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; constellationroom.com.

WEDNESDAY

THE BIG ORAW: DJ Ahelron, 8 p.m., free. The Copper Door, 225 1/2 N. Broadway, Santa Ana, (714) 543-3613; thecopperdoorbar.com

OEREK ROROEAUX BAND: 8 p.m. free. Original Mikes, 100 S. Main St., Santa Ana. (714) 550-7764; originalmikes.com

EIOOLA + THE ONGOING CONCEPT: 7 p.m., $12-$14. Chain Reaction, 1652 W. Lincoln Ave., Anaheim. (714) 635-6067; ollages.com

IAN HUNTER & THE RANT BAND: 8 p.m., $25. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

KITSCH OUT THE JAMS: 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa, (714) 546-8580; kitschbar.com.

MODERN OISCO AMBASSADORS: 10 p.m., $5. La Cave, 1695 Irvine Ave., Costa Mesa. (949) 646-7944; lacaverestaurant.com

THURSDAY, SEPT. 14

BACK CATALOG: 8 p.m. free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa. (714) 546-8580; kitschbar.com.

OOUG LACY ON THE PIANO: 6 p.m., free. Ralph Brennans Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim. (714) 778-5200; rhjazzkitchen.com.

THE OURBAN ROOM: Jazz and R&B. 7 p.m., free. Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777; mozambiquenc.com.

GRN+GLD: 9 p.m., $3. Que Sera, 1923 E. Seventh St., Long Beach. (562) 591-6170, queserabr.wix.com.

PETER RRANOON: 7 p.m., $12.50-$25. Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, (714) 738-6595; themuck.org

SACRED REICH; HIRAX, BYZANTINE; YIDHRA: 8 p.m. $25. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com.

STRICTLY COUNTRY THURSDAYS: 6 p.m., free before 8 p.m. $5 after. Gaslamp Restaurant & Bar, 6251 E. Pacific Coast Hwy., Long Beach, (562) 596-4718, thegaslamprestaurant.com

UPCOMING

SEPTEMBER

LEO ROTTKE: Sept. 15. The Coach House.

AL OI MEOLAS ELEGANT GYPSY: Sept. 16. The Coach House

THE COMO LA FLOR BAND: Sept. 16. Gaslamp Restaurant & Bar

EPICA, LACUNA COIL, INSOMNIUM, ELANTRIS: Sept. 18. The Observatory

FAYUCA: Sept. 16. The Parish at House of Blues at Anaheim GardenWalk.

4TH ANNUAL HORTON'S HAYRIDE: Sept. 16. Port of Los Angeles

METRO STATION: Sept. 16. Chain Reaction.

CITY AND COLOUR: Sept. 17. House of Blues at Anaheim GardenWalk, Sept. 18. The Observatory.

LIL YACHTY: Sept. 19. The Observatory.

GASLAMP UNPLUGGED 2: Sept. 23. Gaslamp Restaurant & Bar

JANET JACRSON: Sept. 23. Honda Center

PAT ROONE: Sept. 23. The Coach House.

TWO OOOR CINEMA CLUB: Sept. 23. House of Blues at Anaheim GardeaWalk.

CITIZENS R SAINTS: Sept. 24. Chain Reaction.

SPONGE: Sept. 28. The Coach House

ROYCE AVENUE: Sept. 29. House of Blues at Anaheim GardenWalk.

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THUS S. SEPT. 25TH @ 7:15PM
THE ULTIMATE GUIDE TO FEMALS OSGASM

This workshop is open to women and couples. In this workshop we will discuss the female sexual response cycle and how to have more frequent & more powerful orgasms using hands, mouths and sex toys for stimulation. We will cover clitoral stimulation, penetration and g-spot play as well as tips and techniques for oral and manual stimulation. $15 per person or $25 per couple when prepaid by 9/27/17. $25 per person at the door.

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Stranger Things

I'm a lady considering taking on a foot fetishist as a slave. He would do chores around my house including cleaning and laundry, and give foot rubs and pedicures in exchange for getting to worship and jack off to my model-perfect feet when I've decided he's earned it. Am I morally obligated to tell my roommates? Technically, the guy would be in their common space, too. I will fully vet him with references and meet him in a neutral location at least once—and anything else you might suggest I do for security's sake. Though my roommates are not what you would call conservative, I'm not sure they'd understand this kind of arrangement. I would have my slave come over when no one is around, and then my roommates could come home to a sparkly clean common area! My slave would never have access to their personal spaces, nor would I leave him alone in any area of our home until a strong bond of trust had been established. No harm, no foul? Or am I crossing a line?

Man Into Cleaning A Shared Apartment

A friend in Berlin has a similar arrangement. This guy comes over to clean his apartment once a week and—if my friend thinks he's done a good enough job—my friend rewards him with a knee to the balls. It's a good deal for both parties: My vanilla-but-kink-adjacent friend gets a sparkly clean apartment (which he loves but doesn't want to do himself); this guy gets his balls busted on a regular basis (which he loves but can't do himself). But my friend lives alone, MICASA, and that makes all the difference. Or does it?

Time for some playing-games-with-foot-fetishists theory: If you were having sex with a boyfriend in the common areas of your apartment when your roommates weren't home—let's say your boyfriend (or even some friends) wanted to fuck you on the kitchen floor—you wouldn't be morally obligated to text your roommates and ask their permission. But we're not talking about a normal guy here or normal sex—we're talking about a *fetishist* who wants to be your *slave*. Does *that* make a difference? It might to people who regard kinksters as dangerous sex maniacs, MICASA, but a kinky guy isn't any more or less dangerous than a vanilla guy. And a kinky guy you've gone to the trouble to vet—by getting his real name and contact info, by meeting in public at least once, by asking for and following up with references—presents less of a threat to you and your roommates than some presumed-to-be-vanilla friend or one of you brought home from a bar at 2 a.m.

Strip away the sensational elements—his thing for feet, his desire to be your chore slave, the mental image of him jacking off all over your toes—and what are we left with? A friends-with-benefits arrangement. A sparkly clean apartment benefits you (and your roommates); the opportunity to worship your feet benefits him. This guy would be a semi-regular sex partner of yours. MICASA, and while the sex you're having may not be conventional, the sex you have in your apartment—including the sex you might have in the common areas when no one is at home—is ultimately none of your roommates' business.

That said, MICASA, unless or until all your roommates know what's up, I don't think you should ever allow this guy to be alone in your apartment.

My girlfriend drunkenly confessed to me that she used to pee on her ex. I'm not sure what to do with this info.

Dude's Relationship In Peril

Did she ask you to do something with this info? Did your girlfriend say, "Hey, I used to pee on my ex—now go make me a dream catcher with *that* news would you?" Your GF got a little kinky with an ex, most likely at the ex's request, and so what? If piss isn't something you're into, DTF, don't obsess on the distressing-to-you details and focus instead on the big picture: You've got an adventurous GF. Congrats. If she doesn't have an equally adventurous BF, here's hoping she finds one.

My 7-year-old son started getting really into gauze, splints and bandages when he was 3, and by the time he was 4 it became clearly sexualized. He gets a boner when he plays "broken bone" or just looks at bandages, and he has expressed how much he loves to touch his penis when he does this. My husband and I (both happily vanilla) have been accepting and casual about this. We've provided him with a stash of "supplies," taught him the concept of privacy and alone time...and frequently remind him to never wrap bandages around his head or neck. Is it normal to be so kinky at such a young age? I know kinks generally develop from childhood associations. When he was 2, he had surgery to correct a common issue on his groin. Might that have sparked this? I want my son to grow up with a healthy and positive sexuality. Are we doing him a favor or a disservice by supplying him with materials, freedom and privacy to engage in a kink so young?

Boy Always Needing "Doctoring" And Getting Edges

Your son's behavior isn't that abnormal, BANDAGE. It's standard for kids, even very young kids, to touch their genitals—in public, where it can be a problem, or in private, where it should never be a problem. And lord knows kids obsess about the strangest shit. (What is the deal with dinosaurs, anyway?) Right now your son is obsessed with bandages and splints and gauze, his interests aren't purely intellectual, and it's easy to see a possible link between his experience with bandages and gauze in his swimsuit area and his obsession.

None of this means your son is definitely going to be kinky when he grows up, BANDAGE—*not that there's anything wrong with being kinky when you grow up.* There are lots of happy, healthy kinksters out there, and your kid could be one of them when he grows up. But it's too early to tell, and so long as his interests aren't complicating his life (he's not behaving inappropriately with friends or at school), your son's whatever-this-is will become less of your concern over time, and ultimately it will be none of your business.

In the meantime, you don't wanna slap a "so kinky" label on a 7-year-old. (I'll be weird to overhear you using that term to describe him, does he have the computer skills to google it himself?) But you're doing everything right otherwise. You aren't shaming your son, you aren't making bandages and gauze and splints more alluring by denying him access to them, and you are teaching him important lessons about privacy and what needs to be reserved for "alone time."

You ask if it's normal to be "so kinky" (a phrase we shall both retire, at least when referring to your son, after today) at such a young age. Probably not—but so what? According to science, most adults have paraphilias, a.k.a. "non-normative sexual desires and interests." That means kinks are normal—at least for grown-ups—so even if your son isn't normal *now*, BANDAGE, he'll be normal *someday*. Most happy, healthy well-adjusted adult kinksters can point to things in their childhood that seemed to foreshadow their adult interests in bandages/bandaging/balloons/whatever. Author, journalist and spanking fetishist Jillian Keenan (*Sex With Shakespeare*) was fascinated by spanking when she was your son's age. Keenan likes to say she was conscious of her kink orientation before she knew anything about her sexual orientation. So while your son's behavior may not be "normal" for a kid who grows up to be vanilla, it would be "normal" for someone who grows up to be kinky.

On the Lovecast ([*fsavagelovecast.com*](http://fsavagelovecast.com)*), Dan and Jessa Bering chat about your father's penis. Contact Dan via email at* [*mail@savagelove.net*](mailto:mail@savagelove.net)*, follow him on Twitter (@fakedansavage) on Twitter, and visit ITMFA.org.*

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Toke of the Week

» MARY CARREON

FlavRx CBD Salve

A few weekends ago, a friend and I spent a Sunday afternoon biking through the Venice Beach boardwalk chaos. It was 80 degrees without a cloud in the sky. The conditions were ideal for people watching. They weren't so great for avoiding sun exposure, however. By the time we got back to my friend's house, our skin was as crispy as Kettle chips. But because my skin's naturally loaded with melanin, I wasn't in as much pain as he was.

An outline of my friend's tank top was stamped on his skin, leaving him with a lobster-red neck and shoulders. He was definitely going to peel and resemble a red crustacean for a week. I remembered hearing that CBD salve worked wonders on burns, but did that include sunburns? We put it to the test—he was my science experiment. I had FlavRx's CBD Salve in my purse and had him apply a thick layer onto his sunburned skin around 9 p.m. The spearmint essential oil not only provided a great scent, but also added a cooling sensation. He could feel the ointment providing nourishment to his scorched epidermis.

He applied a thick, second coat of balm just before he went to bed. When he woke up the next morning, he no longer resembled the mascot for Red Lobster. His skin didn't hurt, nor did it peel. You could still see the outline of his tank top, but instead of being fire-engine red, it was a light pink. The day after that, you could barely see the burn.

To say my friend's a believer in CBD is an understatement. If he could start a church that worships the power of CBD, he would, thanks to this FlavRx experience. Despite that, I think he'll remember the sunscreen next time!

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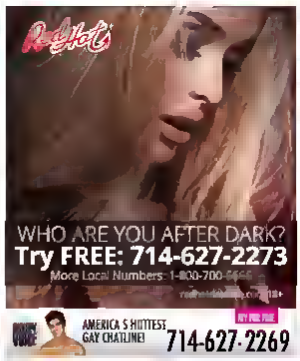

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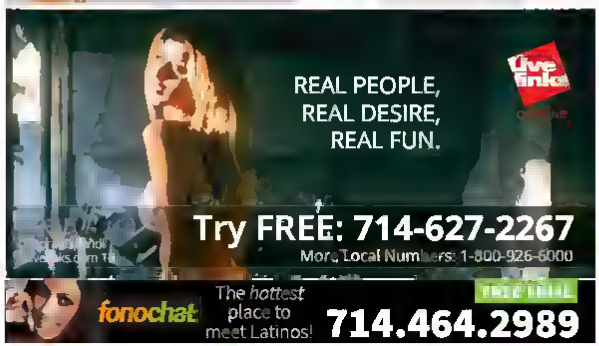

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